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"I am rather ashamed the government was not better represented in this case" (p. 196). In addition to an illegal government wiretap, Nichol said that four "very serious matters" shaped his decision: the failure of the prosecution to turn over pertinent FBI documents; dishonest prosecution witness Louis Moves Camp; military involvement at Wounded Knee; and the government's refusal to allow the case to go forward. The Justice Department's appeal of the acquittal was dismissed on the grounds that a retrial would represent double jeopardy for the defendants.

As Sayer's title suggests, the defense had successfully "Ghost Danced" the law to attain two significant results. First, the defendants were not convicted, although they clearly seemed guilty of several of the charges. Second, the defendants and their attorneys managed to turn the trial into a political forum on United States-Indian relations. Although Sayer's contribution deserves approbation, better use of established sources would have improved his effort. Hardly any information about the leading characters in the book, Means, Banks, and Kunstler, especially, is provided. Means' ghost-written autobiography *Where White Men Fear to Tread* provides insightful analyses of the significant players. David De Leon's *Leaders From the 1960s* also provides excellent biographical sketches of all three plus bibliographical references. One theme focuses on the role of women in AIM, yet Anna Mae Aquash, the most visible female AIM leader, only receives a one-line mention (p. 213). Johanna Brand, *The Life and Death of Anna Mae Aquash*, tells Aquash's compelling story.

When Sayer addresses the Wounded Knee takeover and the events which fomented the Wounded Knee trials, the focus is less precise. Not only brief, it contains a number of inaccuracies that could easily be dispelled by sources he cites. For example, Sayer reports that two Indians were killed at Wounded Knee, the first being "Frank Clearwater, an Apache from North Carolina . . ." (p. 243). Frank Clear was a caucasian from Virginia as documented by his fingerprints. Besides the sources listed, *Indian Country Today* (formerly *The Lakota Times*), *Occupation of Wounded Knee: Hearings before the Subcommittee on Indian Affairs* (93rd Congress), and *Revolutionary Activities within the United States: The American Indian Movement* (U.S. Government Printing Office, 1976), would add perspective. Inclusion of a selected bibliography would also help.

Ghost Dancing the Law should be read by all interested in American Indian policy. The book will be of special interest to those wanting to learn about the legal process and minority rights, while other recognized works on the Wounded Knee occupation provide more complete background information.

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Handbook of Native American Literature. Edited by Andrew Wiget. New York: Garland Publishing, 1996. 598 pages. \$24.95 paper.

In 1968, a little-known professor and scholar of nineteenth-century American literature published a visionary and utterly nonlinear novel about a Jemez

Pueblo man's return from Europe, where he had been a soldier in World War II, to his home in New Mexico. The following year, the novel, *House Made of Dawn*, won the Pulitzer Prize for Fiction and made the Kiowa author N. Scott Momaday a Devil's Tower-like figure on the American literary landscape. The fact that an Indian author claimed the Pulitzer did more than bring attention to Momaday and the Jemez Pueblo; it validated the language, vision, culture, and aesthetic of American Indians and unofficially inaugurated what many scholars now refer to as the "Native American Renaissance." Thanks to the popularity of writers like Momaday, Louise Erdrich, Leslie Marmon Silko, and Sherman Alexie, the Renaissance is not only still moving forward but picking up steam.

Despite the fact that Native American literature is burgeoning in both readership and critical capital, there remain very few good books on the subject, and even fewer good reference books. However, Andrew Wiget's *Handbook of Native American Literature* seeks to remedy this problem and succeeds. Previously published in hardcover as *Dictionary of Native American Literature*, the paperback version features a slick cover and a new title that more accurately depicts the book's design and Wiget's vision. Like most dictionaries, *Handbook of Native American Literature* offers entries on individual authors and topics, but unlike the average dictionary, Wiget's book contextualizes and articulates the thematic, historical, linguistic, cultural, and aesthetic genealogy of Native American discourse. Simply put, there is no better single reference for Native American literature on the market.

The strengths of the book lie in its breadth and in the expertise of the contributing authors. By foregrounding the diversity of scholars and subjects, Wiget brings together in one book important information about diverse American Indian authors and texts, plus variant approaches toward reading those texts. Wiget's choice of section titles and his arrangement of the sections and articles facilitate seeing Native American literature as an ongoing process, shaped by many forces. Divided into three sections—"Native American Oral Literatures," "The Historical Emergence of Native American Writing," and "A Native American Renaissance: 1967 to the Present"—each contains an overview written by an Association for the Study of American Indian Literatures (ASAIL) board member that serves as a general prelude for the more specific articles within the section. With the help of ASAIL, Wiget assembled many of the best known scholars in the field to contribute articles in their areas of specialization, and these articles, which range in length from five to fifteen pages and offer both primary and secondary bibliographies, are what raise this volume to a level beyond that of a mere dictionary. Covering areas as disparate as anthropology, ethnography, linguistics, folklore, fiction, poetry, drama, and mythology, the contributors weave a virtual mosaic of commentary on the history and status of Native American expression and Native American studies in general.

The first section, "Native American Oral Literatures," seems to have two goals. First and foremost, this section delineates oral literatures geographically. Individual articles on oral literatures in the Alaskan Arctic, the Sub-Arctic Athapaskans, the Northwest Coast, the California region, the Southwest, the

Plains Indians, the Algonquins and Iroquois, and the Southeast comprise half the section. Each of these essays circumscribes the role of the oral tradition within particular cultures, noting important figures or stories that identify regions or nations. The section's other objective, analyzing particular aspects of the oral tradition, such as dream songs, oratory, the Bible and oral literatures, as well as trickster figures, augments the geographical surveys of the first part. Wiget's overview essay, "Native American Oral Literatures: A Critical Orientation," bridges the various approaches and provides an intriguing introduction to the oral tradition. For those who arrived at the doorstep of American Indian literature via Alexie, Erdrich, or Black Elk, this section will acquaint the reader with the gestures, traditions, and techniques of those who paved the way for the less anonymous contemporary writers.

"The Historical Emergence of Native American Writing" focuses on the innovators of American Indian oratory and autobiography such as Samson Occom, Mourning Dove, Zitkala Sa, Black Elk, D'Arcy McNickle and E. Pauline Johnson. Most of these entries are quite short and consist of a brief biographical introduction and a critical précis of the author's work. While these articles are certainly not meant as a primary source, the exhaustive bibliographies, which might be the most valuable asset of this section, point the reader toward more comprehensive studies. Perhaps by both design and necessity, this section remains the least compelling of the three, but that has less to do with the quality of the essays or even the topics and more to do with the mythological lure of the oral tradition and the sheer hipness of the writers in the final section. That being said, A. Lavonne Brown Ruoff's overview, Gretchen Bataille's article on women's autobiography, and Ronald Janke's piece on reservations and Indian policy adroitly link history and literature, removal and creation, erasure and expression with notable force and clarity.

The final section narrows its scope considerably, concentrating on contemporary Native American literature from 1967 to the present. Despite the fact that this section does not even cover a period of thirty years, it is almost double the length of the previous two. There is little doubt that readers frequent this part of the book the most, particularly as a teaching resource. Joseph Bruchac's introduction, Arnold Krupat's essay on critical approaches to Native American literature, and Kenneth Roemer's piece on teaching Native literature will prove essential for high school teachers and university professors new to the field or to those who have a Silko story or Hogan poem in an anthology they are teaching. I was particularly intrigued by the scholar/author pairings in this section: James Ruppert on Paula Gunn Allen, Susan Scarberry-Garcia on Momaday, John Purdy on Louise Erdrich, Robert Nelson on Simon Ortiz, and Alan Viele on Gerald Vizenor. Despite the limits of space, the contributors manage to distill the unique visions of the authors into tight mini monographs that enable the reader to get a sense of the voice and trajectory of the authors' work. These sustained and nuanced critical entries distinguish *Handbook of Native American Literature* from its rival, *Native North American Literature*, a Gale publication that also appeared in 1994. Where the Gale volume simply provides excerpts of criticism about various authors, Wiget's book attempts to offer broader, more inclusive perspectives of Native

American writing, its cultural and historical contexts, and various critical methodologies.

Of course, as Native American literature defines and reinvents itself, it is an unfortunate reality that publications like Wiget's become dated the moment they are published. The Native American literary scene in 1992 or 1993, when the contributors were writing their entries, was much different than it is today, and with any type of anthology or dictionary, absences become presences. Many readers will be disappointed to find no entries on Susan Power, Sherman Alexie, Janice Gould, LeAnne Howe, Adrian Louis, and, one of my favorite writers, Luci Tapahonso. There is also no information on Linda Hogan's novels or Joy Harjo's musical explorations. While the editor and publisher cannot be held responsible for such contingencies, two other omissions are worth mentioning. First of all, Mary Tall Mountain, who was featured in the PBS *Power of the Word* series does not rate an entry, nor does Native American poetry, despite articles on new Native American fiction and new Native American theater. But if these are the most egregious errors of judgment—and they seem to be—then there remains little in Wiget's volume to second-guess.

Overall, this is an excellent reference for advanced undergraduates, graduate students, and academics in English, American studies, cultural studies, and ethnic studies departments who want or need to bone up on particular authors they might be teaching. But it is also a valuable source for those working in the field of American Indian studies because it enables those of us who tend to specialize in particular periods or genres to acquire a working knowledge of authors, motifs, or historical movements outside our immediate discipline or expertise. Furthermore, when a particular topic requires more in-depth commentary than this volume can provide, the bibliographies become even more indispensable. The hardcover edition of *Handbook of Native American Literature* was a *Library Journal* Best Reference Book and a *Choice* Outstanding Academic Book in 1994. Given the time and effort that went into this publication, these accolades are no surprise.

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The Indians' New South: Cultural Change in the Colonial Southeast. The Walter Lynwood Fleming Lectures in Southern History. By James Axtell. Baton Rouge: Louisiana State University Press, 1997. 102 pages. \$22.95 cloth; \$11.95 paper.

Students of Southern history have always looked forward to the annual publication of the Walter Lynwood Fleming lectures. For more than half a century they have afforded eminent scholars the opportunity to revisit their own work and to reflect on the fields in which they write. One subject, however, has been conspicuously absent from the series—the Native American South. If by his own admission he does not consider himself a Southern historian, James Axtell was a worthy choice for the honor. He has written several important